

Archivo de Guitarra

(Serie Didáctica)

RICORDI

Maestros Alemanes

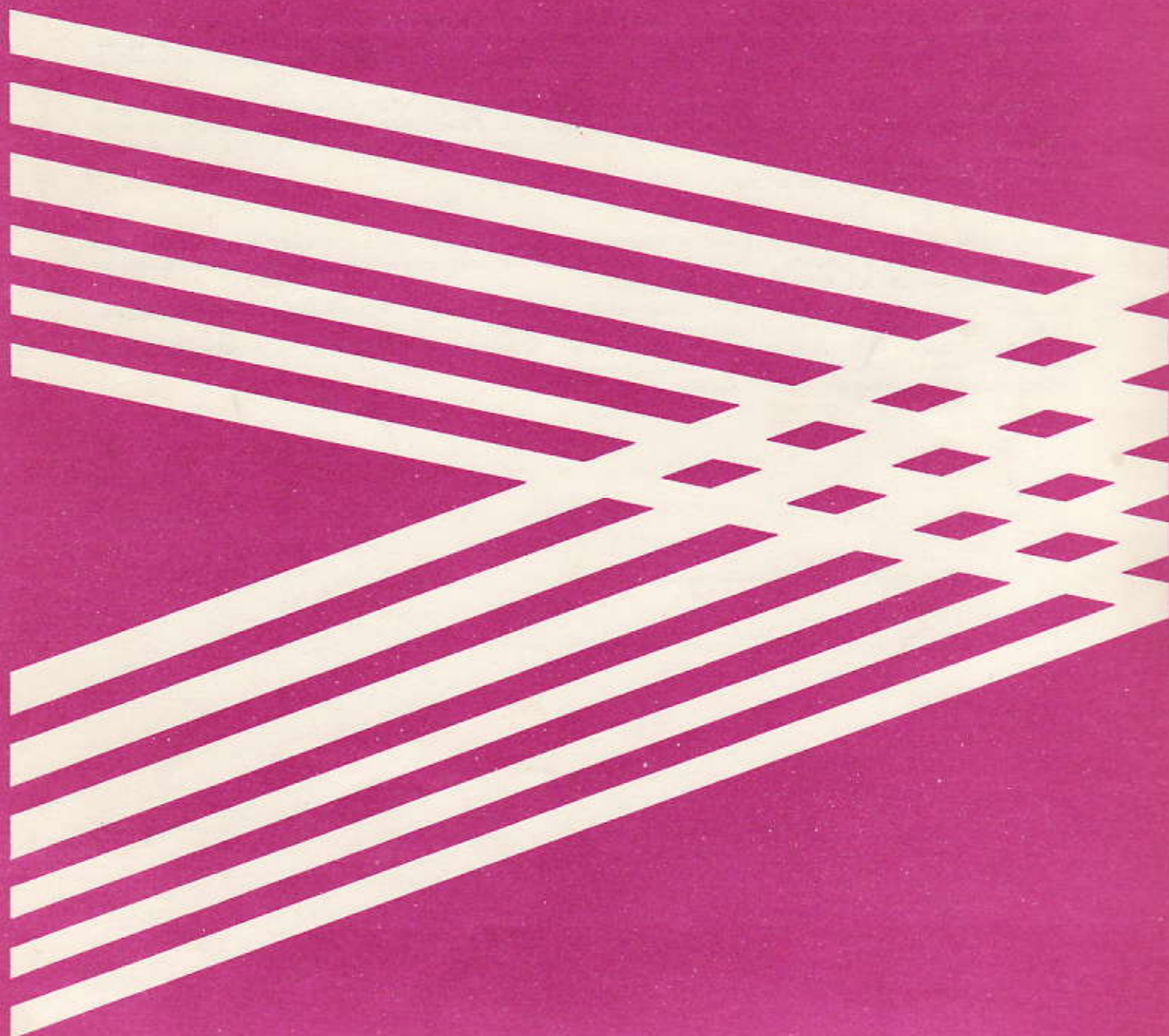
German Masters / Maestros Alemães

(Adaptación de HEINZ TEUCHERT)

Música europea para guitarra y laúd

European guitar and lute music

Musica europea para violão e alúde



En la serie "Música Europea para Guitarra y Laúd" se ofrecen obras originales de los siglos XVI al XVIII en álbumes dedicados a distintos países. Del cúmulo de tablaturas para guitarra y laúd que se conservan, se han seleccionado aquellas obras que, musicalmente valiosas, pudiesen ser ejecutadas sin dificultad en la guitarra actual.

En algunas piezas, donde se indica ③ = Fa # es recomendable afinar la cuerda de Sol en Fa #. Así se obtendrá la afinación original del laúd renacentista, mediante la cual es más fácil la ejecución de las respectivas obras.

En aquellas composiciones concebidas originalmente para guitarras de 4 ó 5 órdenes, fue adaptada o completada la voz del bajo. Salvo este detalle, las transcripciones respetan al máximo el original.

Al final de cada álbum se consigna un índice de fuentes.

In this series "European Guitar and Lute Music", several albums will be published on original 16th to 18th century music. Each album will be devoted to music from one country. Choice of pieces for transcription for the guitar, selected from the vast amount of tablature available, has been made with consideration for their particular musical merit and for their suitability for the instrument in use today.

Some pieces so marked ③ = Fa # we recommend that the chord of G is lowered to F #. In this way we return to the original tuning of the renaissance lute, and the pieces can therefore be more easily played. Where the pieces were originally written for guitars with four or five chords, the bass part has had to be adapted. However, all the transcriptions have been made as near as possible to the originals.

Reference to sources are listed on the last page.

Na serie "Música Europea para Violão e Alaúde", oferecem-se obras originais dos séculos XVI ao XVIII em álbuns dedicados a distintos países. Do cúmulo de tablaturas para violão e alaúde que conservam-se foram elegidas aquelas obras que com valor musical pudessem ser executadas sem dificuldade no violão actual.

Em algumas peças onde indica-se ③ = Fa # é recomendável afinar a corda de Sol em Fa #. Assim obterá-se a afinação original do alaúde renacentista mediante a qual é mais fácil a execução das respectivas obras.

Em aquelas composições geradas originalmente para violões de quatro ou cinco órdenes, foi adaptada ou completada na voz do baixo. Excepto este detalhe as transcrições respeitam ao máximo o original.

Ao final de cada álbum consigna-se um índice de fontes.

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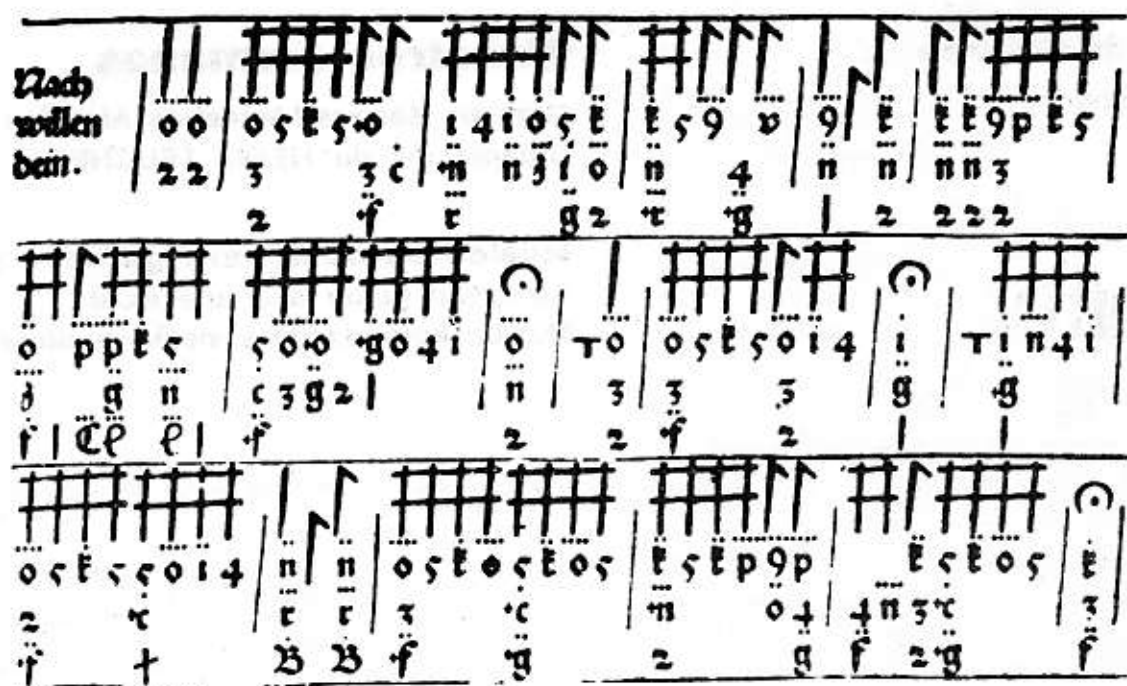
Maestros Alemanes

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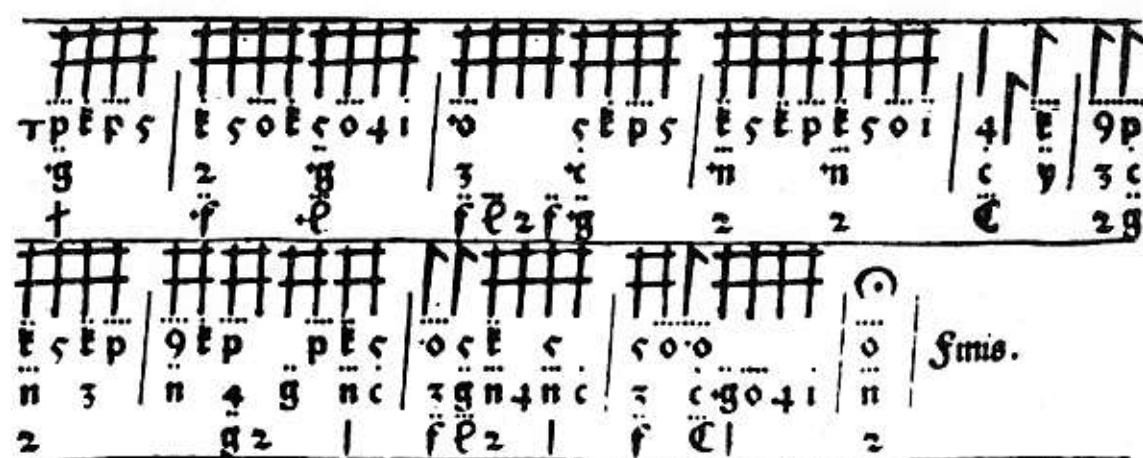
Música europea para guitarra y laúd

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e 14



Die enden sich die zehen bezeichenten stück / mit den punctlein / als eins / zwey / drey vnd vier / als da / vnd folgen andere zehen stück hernach / die sind mit dem einigen punctlein vnd Creuzlein bezeichnet / Da merck nun ein yeder selbe auff sich / wohin er greiffen soll / vnd wie im die punctlein vor angezeigt haben / soll er die selben griff sein mercken vnd im kopff behalten.

Ejemplo de una tablatura alemana de "Ein Newgeordnet Künstlich Lautenbuch"
de Hans Neusidler
Transcripción, ver pág. 7.

Example of a German tablature from "Ein Newgeordnet Künstlich Lautenbuch"
by Hans Neusidler
Transcription, see page 7.

Exemplo de uma tablatura alemã de "Ein Newgeordnet Künstlich Lautenbuch"
de Hans Neusidler
Transcrição, ver pág. 7

Hans Judenkunig (1445-1526)

Ronda Neerlandesa

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

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BA 13256

Pauana alla Veneciana

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

2

3

II

II

Der Fuggerin Tanz

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

3

1)

2)

3)

1)

2)

3)

D. C.

Original:

1)

2)

3)

Preambulo

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

4

③ en Fa #

Hans Neusidler

Nach Willen dein

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

5

③ en Fa #

Danza de la Reina

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

6

③ en Fa #

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic values and fingerings. A circled '3' with 'en Fa #' below it is positioned under the first staff. The piece ends with a double bar line on the tenth staff.

Canción y ballet

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

a) Canción

7

b) Ballet

8

Sonatina

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT



Adagio



Tempo I

Musical score for Tempo I, measures 1-10. The key signature is one sharp (F#). The time signature is 3/8. The score consists of ten measures of music. Measures 1-4 are marked with a 'p' (piano) dynamic. Measures 5-10 are marked with a 'p' (piano) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingerings and articulation marks.

Adagio

Musical score for Adagio, measures 11-16. The key signature is one sharp (F#). The time signature is 3/8. The score consists of six measures of music. Measures 11-16 are marked with a 'p' (piano) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingerings and articulation marks. The tempo is marked 'Adagio'.

Paysane

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

10

mf

f *p*

f

p

p

p

mf *p*

Puente

VII *mf*

VII

II

a m i a

a m i a

p i m a i m

p m i p i m

a p i m i

p p i p i m

p p i

II

Gigue

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

11

The musical score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/8. The notation includes various fingerings indicated by letters (a, m, i, p) and numbers (1, 2, 3, 4). There are several slurs and repeat signs with first and second endings. The piece concludes with a double bar line and repeat dots.

Musical notation for guitar, featuring various techniques and dynamics. The notation includes:

- Staff 1: Includes a section marked **II**. Fingering: *m*, *m*, *i*. Dynamics: *p*.
- Staff 2: Fingering: *a*, *m*, *i*.
- Staff 3: Fingering: *a*, *m*, *i*.
- Staff 4: Includes a section marked **II**. Fingering: *a*, *i*, *m*, *a*, *m*, *i*, *m*.
- Staff 5: Fingering: *a*, *i*, *m*, *a*, *m*, *i*, *m*.
- Staff 6: Labeled **Puente**. Fingering: *a*, *i*, *m*, *a*, *m*, *i*, *m*.
- Staff 7: Labeled **loco**. Fingering: *a*, *i*, *m*, *a*, *m*, *i*, *m*.
- Staff 8: Fingering: *a*, *i*, *m*, *a*, *m*, *i*, *m*. Dynamics: *p*.

Preludio y Minué

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

a) Preludio

12

Moderato

⑥ en Ré

p i m i

p i a i

p i m i

p a i a

p m i m

p i m i

p i m a

p m

b) Minué

13

⑥ en Re

III

III

~II

Courante

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

14

1) m i a i m a m i m p m p a p i m i 2) p a m i

p a i a p m i

3)

p *mf*

a m

I

Puente-----

Repit. ad libitum

p *mf*

p m i m p m

Aria

Transcripción de la tablatura
y elaboración de
HEINZ TEUCHERT

15

1)

2)

II

3)

II

II

II

6

1), 2) y 3) para la realización, ver pág. 20 | 1), 2) and 3) for execution, see page 20 | 1), 2) e 3) para a realização, ver pág 20

The musical score consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and fingerings. The piece is marked with a key signature of one sharp (F#) and a common time signature (C).

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Reusner: Sonatina (pág. 10)



Weiss: Courante (pág. 17)



Weiss: Aria (pág. 18)



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